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Mary Magdalene.⁸ Where the cauda is added in the York play, its accents are increased to four, the number of stresses as well as the alliteration being irregular in the verse of this play. Professor Manly calls attention to the difference in meter of the York play on the resurrection and the S. *Officium Resurrectionis*, to which the former is in no wise related, depending, as I have ascertained by a careful comparison, almost entirely on the *Northern Passion*.

In addition to its liturgical elements, the S. *Officium Peregrinorum* contains the double quatrain (6, 15, 28, 38), as well as single quatrains (50, 58, 63, 74, 79), of the northern septenar. Here again there is no indication of any cauda, though it may have been used in the complete play. The York play on this subject is written in the later modification of the stanza; it has only one quatrain, with a cauda rimed *cddc*.

The use of the northern septenar stanza in the Shrewsbury *Officium Resurrectionis* and *Officium Peregrinorum* renders more significant the similarities in the Shrewsbury and York shepherd plays,—similarities of thought, diction, and meter which suggest a connection closer than is immediately evident between the Shrewsbury fragments and the York cycle.

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SOME FORERUNNERS OF THE *TATLER* AND THE *SPECTATOR*

Probably no student of English Literature now thinks of the *Tatler* and *Spectator* as having sprung full-armed from the brains of Steele and Addison to dazzle and amuse a public totally unprepared for any such literary phenomenon. It is now a commonplace of literary history that earlier newspapers and periodicals, especially the *Athenian Gazette* and Defoe's *Review*, did much to make the greater periodicals what they were. Although, as far as I know, the details of this relation, the full extent of this preparation, the full measure of the service performed by the *Gazette* and the

⁸ In Professor Manly's opinion (p. xxxi, Note 1) the York play may once have been connected with a play similar to the S. *Officium Resurrectionis*.

Review in creating a public eager for such a venture as the *Tatler*, have not been thoroughly worked out, the essential facts are known. The influence upon the periodical essay of such writers as Bacon, Montaigne, and LaBruyère has been studied. Something has also been done toward showing how Addison's style was formed. All of these matters must be reckoned with in any complete study of the periodicals—all of these and more—but I wish in this paper to consider another force quite as important as any of these.

In the *Publications of the Mod. Lang. Association of America* XIX, 75-144, Professor E. C. Baldwin printed a study of the relation of the seventeenth century Character to the periodical essay. In this he showed clearly that such portraits as those of the Spectator's Club were developments from the formal Characters of such writers as Hall, Overbury, Earle, Fuller, and—most important of all—LaBruyère.¹ He showed further that the Character and the moral essay had always been associated. His article did not concern itself, however, with the character-writing done in the first eight years of the eighteenth century, and thus left unnoticed certain significant transitional stages.

Before discussing these stages we should note that although the adaptation of the Character to the purposes of the periodical essay reaches its most perfect form in the pages of the *Spectator*, it by no means began there. In the first number of the *Tatler* Steele presented a picture of a lover, later called Cinthio, which may or may not have been drawn from the life in the person of the Viscount Hinchinbroke, but which certainly owes something to the formal Character. In the sixth number Sappho was introduced; in the seventh, Colonel Picket; in the ninth, Timon; and so on. The account of Timon is preceded by an announcement of the author's intention to people the polite world with new characters, and LaBruyère is named as an authority.

¹ This relation was noted by Henry Gally in *A Critical Essay on Characteristic-Writing*, prefixed to the translation of *The Moral Character of Theophrastus* (London, 1725): "But tho' no *English* authors have attempted a performance of this kind [i. e., strictly Theophrastian characters, and since Overbury (an obvious error)] yet it must be confess'd that in some late diurnal Papers we have had excellent specimens in the characteristic-way. The Papers, which I mean to point out, are the *Tatler's* and *Spectator's* . . . here and there are interspers'd characters of Men and Manners compleetly drawn to the Life." (p. 99.)

To the practice of character-writing, then, Steele owed much of the material which made the *Tatler* attractive. It is consequently worthy of note that in writing after this manner he was neither reviving a half-forgotten practise nor making a venture in the dark. He was simply meeting a clearly recognized popular demand.

Professor Baldwin's bibliography (pp. 112-113) lists as published between 1700 and 1708 inclusive thirteen items properly to be catalogued under the head of Characters. To his list an examination of the advertisements in the newspapers of the day adds fourteen titles, making a total of twenty-seven—a total which might quite possibly be still further increased. These titles include not only new English works, but also translations from Theophrastus, LaBruyère, the Abbé Bellegarde, and others. The demand for such books was great enough to cause the republication of an old work of the slightest value which had first appeared in 1657, *Essays on Love and Marriage, With Characters of a Whore, a Patentee*, etc. More significant still is the fact that a number of these books went through several editions during this period. Ned Ward's *The Wooden World Dissected, Reflexions Upon Ridicule* (translated from the French of the Abbé Bellegarde), *The Management of the Tongue*, these three had a second edition within a year. *The Reformer, Mirth and Wisdom*, the *Essays on Love and Marriage*, the translation of LaBruyère, were each twice printed between 1700 and 1708. Robert Warren's *The English Theophrastus*, first published in 1702, was reprinted with additions in 1706 and again in 1708. *Characters, or the Manners of the Age; with the Moral Characters of Theophrastus Made English by Several Hands . . . with some of the most eminent Characters of the Court, Army, etc., of Great Britain*, was announced as just published in a fifth edition in March, 1709. Obviously, therefore, the interest in character-writing was so great that Steele was using only common journalistic sense in catering to it.

But Steele's debt to these writers and translators was not limited to their service as indicators of popular taste. They showed him, for one thing, much more clearly than their predecessors, just how the Character might become part of a popular English essay. Speaking of these predecessors, the author of the *English Theophrastus* says in his preface,

"In every one of these Authors, especially LaBruyère, there are abundance of Characters . . . which are so calculated for the *Meridian of Paris*, that they look very dull and faint when view'd here in *London*." Consequently, to his material from Greek and French he had added 'thoughts' from Lord Bacon, Sir Roger L'Estrange, Mr. Brown, etc., and also many of his own. The result is a series of maxims, epigrams, paragraphs on various topics, only here and there illustrated by a more or less formal Character. Here is a bit from the beginning of the book:

"*Eubulus*, fancying himself Inspir'd, stands up for the Honour of Poetry, and is mightily provok'd to hear the Sacred Name of *Poet*, turn'd into Scandal and Ridicule; He tells you what a profound Veneration the *Athenians* had for their Dramatick Writers; how greatly *Terence* and *Virgil* were honour'd in *Rome*; the first, by *Scipio*, and *Laelius*, the other by *Augustus* and *Mecaenas*; how much *Francis* the First, and Cardinal *Richlieu*, encourag'd the Wits of *France*; and drawing his Argument more home, he relates to you, how in this Island, the *Buckinghams*, the *Orrerys*, the *Roscommons*, the *Normanbys*, the *Dorsets*, the *Hallifax's*, and several other Illustrious Persons, have not only encourag'd Poetry, but ennobled the Art itself by their Performances. True, *Eubulus*; we allow Poetry to be a Divine Art, and the Name of Poet to be Sacred and Honourable, when a *Sophocles*, a *Terence*, a *Virgil*, a *Cornelle*, a *Boileau*, a *Shakespear*, a *Waller*, a *Dryden*, a *Wycherly*, a *Congreve*, or a *Garth*, bears it: But then we intend it as a Scandal, when we give it to *Maeivius*, *Chapelain*, *Ogilby*, W——, D——, D——, S——, and yourself.

"I question whether some Poets allow any other Poets to have perform'd better than themselves, in that kind of Poetry which they profess. *Sir R—— B——*, I suppose, tho' he has declaim'd against Wit, yet is not so conceited as to Vie with *Horace* and *Juvenal* for Satyr; but as to *Heroick Poetry*, etc."

This passage is not fairly typical of the whole book. Indeed, when thus isolated, it seems to have little to do with the Character. But that such passages should occur at all in a book published in 1702 and bearing the title of the *English Theophrastus*, in significant; for in such a subordination of the Character to the author's thought, crudely as it is done, we find a method of employing the Character often used in the *Tatler*.

A similar suggestion may be seen in a book entitled *The Management of the Tongue*, done out of the French and published in 1708. The author considers his subject under twenty-seven heads, of which the first four are: (1.) Of Conversation; (2.) The Babbler; (3.)

The Silent Man; (4.) The Witty Man. Under each head appear Maxims and Reflections, such as the following:

“MAXIM XII. *A Man, who is extremely fond of Praises, wou'd have no body but himself to be Praised.*

“REFLECTION. This is the Reason why *N.* will neither praise others, nor hear 'em Praised. He fancies that the Praises bestowed upon them, are as many things stoln from him. Yet he assures me that it is only out of love for Truth: I don't know whether I ought to believe him; for I have often observed, that he is not at all unwilling to be Praised for the good Qualities he has not. Tho' you speak never so well of him, you tell him nothing that is new to him; he knows that he has it, before you tell him, or at least he flatters himself with it, and if he seems to refuse at any time the Praises which he justly deserves, it is only in order to be more Praised than he deserves, or to have a right to praise no body.”

Thus again, but more mechanically, the Character is subordinated to an idea. The author comes a little nearer to Bickerstaff in the following sentence from his Advertisement: “I speak often of *myself* in this Work, not that I believe the Publick will be desirous to know me, or that I desire to be known to the Publick; on the contrary, I wish with all my Heart, that I may hide my self.”

Much more suggestive of the manner of the *Tatler* than either of these is the book entitled *Reflexions upon Ridicule*, translated from the French of L'Abbé Bellegarde. This is made up of essays upon such subjects as Unpoliteness, Affectation, Prejudice, etc., illustrated at intervals by character sketches of this sort:

“As extravagant as a Man is in his Fancies, he proposes them as Models, and would have Admirers. *Frontin* has built an House of an unusual Contrivance, he is charm'd with his Design, and if you would believe him, all houses are to be pull'd down to be rebuilt upon this Plan. The Judgment is the Triumph of Self-Love, they that have it Just and Excellent, become famous by their Inventions, tho' they invent but Trifles.”

Or this: “It is usual enough for a Fool that is in Favour, or is rich, to despise a Man of Merit without Fortune; but all the Fooleries that escape him, when he goes to jest, make the sensible Man amends before the Company, who prefer personal Merit before the Wealth of a Banker, if they judge rationally of things. 'Tis not so much the Riches of some People that make them hated, as the foolish Vanity that possesses them, and the haughty Way where-with they treat others not so wealthy as themselves. I can't conceive, says *Clarinet*, very often, how any one can live, without at

least three thousand Pounds a Year. It is not ten Years ago that *ClarINETTE* had not wherewithal to buy her a petticoat, and she went abroad to dine with her neighbours to save Charges."

Here we have the moral essay made concrete by a slightly sketched character done in a manner so similar to that of Bickerstaff that, were it not for the date, it might easily pass as at least a rejected contribution to the *Tatler*. All that is needed to fit it for a place there is that it shall be better done.

Along with the development of this kind of essay came the use of the Character for the purposes of a periodical. On June 25, 1707, appeared the first number of a venture bearing the following title:

"*The Humours of a Coffee-House: A Comedy As it is Dayly Acted by Levy, a Recruiting Officer. Hazard, a Gamester. Nice, a Beau. Venture, a Merchant. Bays, a Poet. Note, These Persons are introduc'd only as occasion serves.*" Seven numbers were published; then a new series was begun with the title altered to *The Weekly Comedy, of The Humours of a Coffee-House, by the Authour of The London Spy* (i. e., Ned Ward). Of this series at least twenty-four numbers were printed. In the twenty-first is this statement: "I Hope the Reader will think it a Pardonable Amusement, if before I proceed any further with this Paper, I let him into the Notion of the Design. It is call'd a Comedy, not that the Rules of Dramatick Poetry can be so Nicely follow'd therein, but only that the Humours, and Chit-Chat of a Coffee-House may be truly Represented, with all the Occurrences of little Stories, by way of Familiar Conversation, to set forth whatever Novelties are Talk'd of in Wit, Politicks, Poetry, Ridicule, or what not, for which End I have pitch'd upon Characters to suit every Body, that nothing which is Natural may escape our Observation. I have provided a Beau for the Ladies, etc." The paper is to be both useful and diverting, to emend conversations and manners, and to have great variety.

That there are obvious resemblances between the group of characters here set forth and the Spectator's Club is not, I think, the most significant fact about this four-page weekly. In plan and purpose it is much more suggestive of the *Tatler* than either the *Athenian Gazette* or the *Review*. It might easily have had for its motto that which later headed the essays of Bickerstaff, Quicquid agunt homines . . . nostri farrago libelli. The device for preventing different points of view is not that which Steele employed in the *Tatler*, but it is a device; and, once the hint was given, it was a simple matter to evolve a plan at once similar and different.

Thus it appears that when Steele began his work there were in existence essays of a type essentially one with that which he was often to write, that Characters had already been used as important factors in the making of a periodical, and that the public demanded this sort of writing. It was, therefore, to the development and popularity of the Character more than to any other one source, that we owe the *Tatler*, and, consequently, the *Spectator*. To know this in no way lessens our admiration for Steele. Out of these materials he made something which needs no word of praise from me. The point is simply that he did have even more in the way of materials than is commonly supposed, that he was not forced to make bricks without an ample supply of straw and a tolerably decent mould.

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REVIEWS

The Sounds and History of the German Language, by E. Prokosch, Professor of Germanic Languages in the University of Texas. New York: Henry Holt and Company, 1916. v + 212 pp.

Caractères généraux des Langues Germaniques, par A. Meillet, Professeur au Collège de France. Paris: Hachette et Cie., 1917. xvi + 222 pp.

Two distinctive features characterize the plan and structure of these little books, published less than a year apart, which make a simultaneous report upon them not only permissible but even desirable. One consists in the partial similarity of the subject-matter and in the points of contact thus necessitated; the other, and more important circumstance is the tracing in both of tendencies underlying the historical development of the Germanic languages. Professor Prokosch seeks to establish, by means of connected physiological sketches, the essential *unity* of Germanic with the Indo-European parent language. Curiously enough, M. Meillet's endeavors are centered in an attempt to prove the existence of dominating forces which gradually and inevitably brought about a